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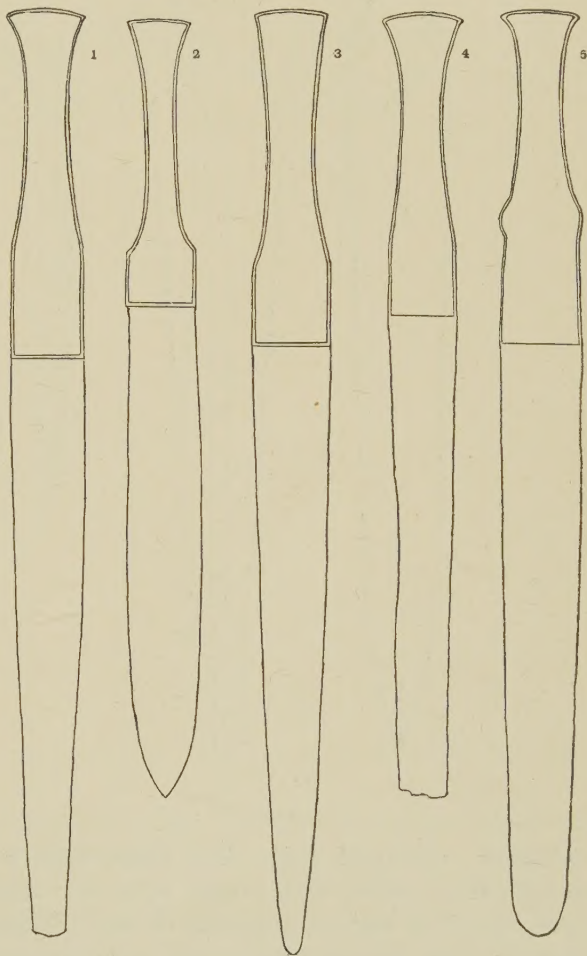
DAGGERS WITH INLAID HANDLES.

A CLASS of daggers has recently come into notice in various countries, having a metal handle cast in one piece with the blade, and bearing a plate of inlay on each side. Two daggers of this type have lately been found in Palestine, with an approximate dating, and it seems desirable to review the examples of this construction, for comparison. The drawings here have been outlined of full size, and then reduced uniformly to one third of the dimensions. They may be placed in six classes;—butt handles, pommels, encased, cusped, flat blade, and *khepesh* or falchion.

The butt handle is the simplest type, with a slight curve at the end, the inlay space shallow and long. It begins about 2000 B.C. at Nihavand near Behistun in Persia (1, 2, Brit. Mus. Quarterly iv, 4); closely the same form (3) was found at Nineveh (Brit. Mus.), and again (4, 5) at Ras Shamra near Ladakiya (*Syria* x, 299).

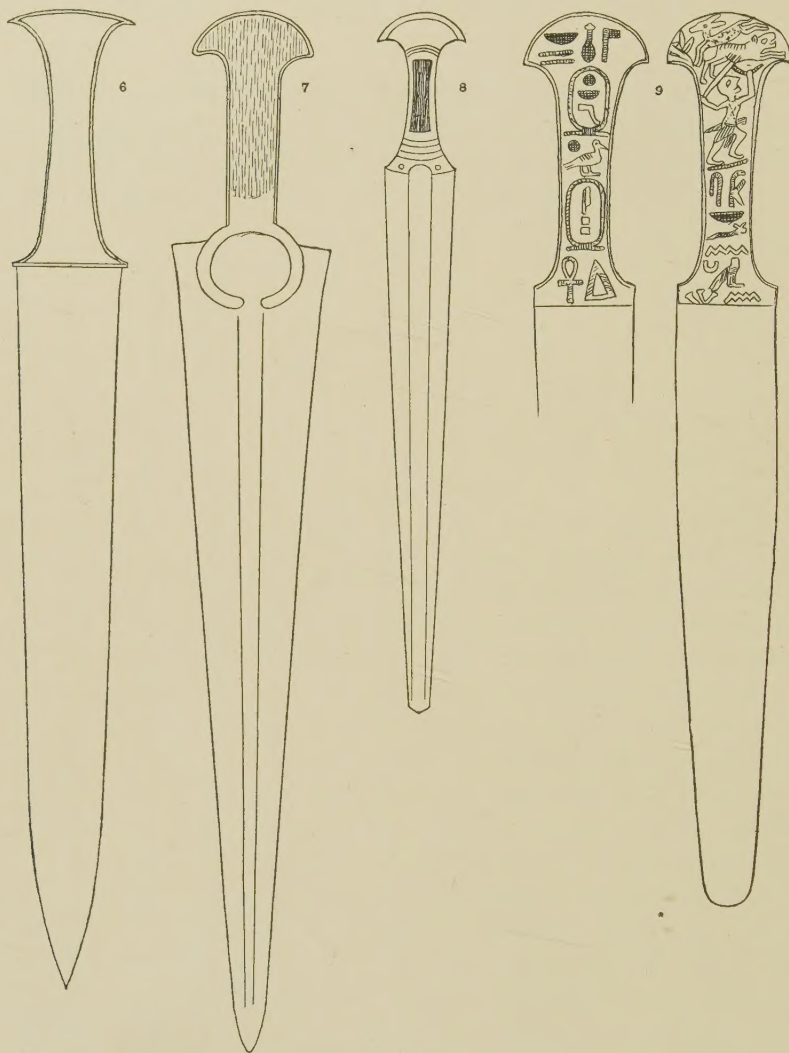
The pommel type begins with the butt type becoming wider (6), as one from Egypt (Brit. Mus.). The distinct pommel is found S.W. of the Caspian (7. *Délégation en Perse*, Mem. viii, 277, 283), with the handle only inlaid where shaded, and a crescent relief, which was copied from the form of a separate handle with a friction grip on the blade

(*Tools and W.* xxxiii, 1). The daggers of Rameses III (1170 B.C.) have the same curve of pommel, and the wide rib on the blade (8, Rosellini, *Civile*, cxxi). The fully developed pommel is on a dagger of Apepa III (1600 B.C.), with a figure of "the follower of his lord, Nehemen"; the subjects are embossed on electrum



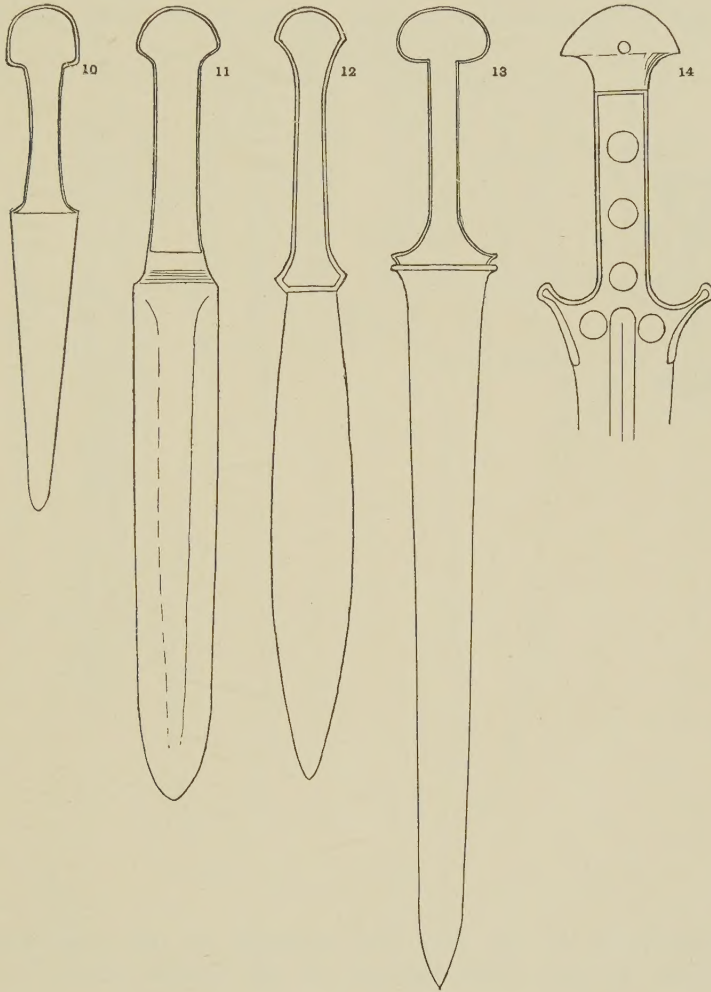
plates covering the inlay (9, Saqqarah, *Ann. Serv.* vii, 115). The name is Syrian, and is found as a companion of Zerubbabel. It seems evident that this type belongs to North Syria, and was brought thence by the Hyksos into Egypt. An Egyptian importation into Nubia of the period of Tehutmes III is of a smaller size, probably for a woman's grip (10, *Archaeol. Survey, Nubia* 1909-10, xxi, a, 3).

This type continued into the sixth dynasty in Palestine, associated with a chain fastening, probably to attach the sheath. One example (11) has a slight mid rib, and ivory inlay (Jerusalem Museum; *Bethpelet* I, xxvi, 102, xxvii, 851).



Another (12) is of a fine leaf form, with a narrower handle, and hard wood inlay: it is dated about 1230 by a fine scarab of Merneptah (London, *Bethpelet* II). The abrupt widening of the handle at the blade is similar to that on a dagger from Thebes (13), stated to be of the early part of the xviiith dynasty, about 1500 B.C. (*Metropolitan Museum of Art, New York, Supplement, May* 1917). This widening seems to have been the prototype of the Cretan-Mykenae type with spurs on each side (14, Knossos, *Archaeologia* lix, 56); those from Mykenae have not the inlay (Naue, *Vor-römische Schwerter*, iv, 2, 4).

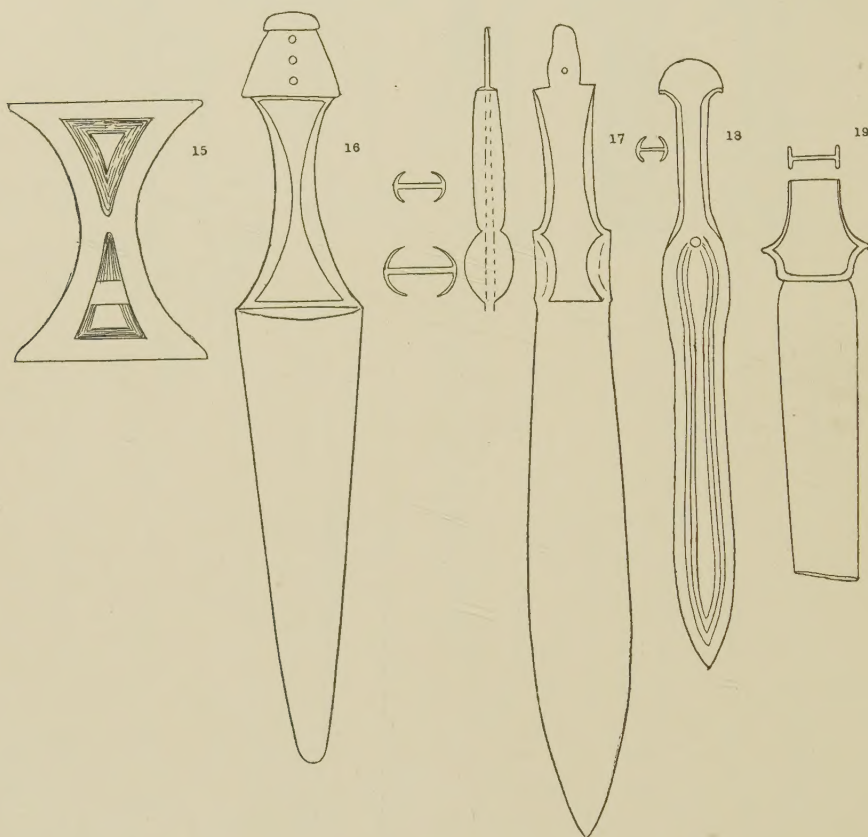
The encased handle may be considered to begin with the deep setting of the handle, as from Kazbek, Caucasus (15) of about 600 B.C. which is pierced through (*Eurasia Septentrionalis Antiqua*, v, 147). This passes into a form of overlapped encasing, also from the Caucasus (16, Redkin Lager, *E.S.A.* v, 147). These examples point to a primitive type of pierced bone handle, of quite different origin from the flat one-piece bronze handle with flat facing plates, which, as we have seen, starts in Persia, or perhaps Assyria. The encased inlay passed into a form like that of the deeply winged palstave, bordering on a socket



form. One bought at Thebes (17) is of very fine workmanship, the leaf-blade being polished, and the sides of the handle rolled over; it had a separate pommel, to allow of the inlay being slid into place (University College). A western form of the encased handle is from Knossos (18), having also a leaf-blade, with parallel lines following the side curve (*Archaeol.* lix, 82). It is of about 1500 B.C., an early date for the leaf-blade.

So far, we have been considering handles which might be held either way. If the thumb and forefinger are at the pommel, the blade can only be effectively used for striking downward, like a rapier over the collar bone, or for a hori-

zontal stab at a high level; in this position the thrust comes on the little finger, which is least effective. The other hold is with the thumb and forefinger at the blade end; a grip such as this is for striking up beneath the ribs, like the Roman short sword, at close quarters. The blow came through the thumb with the full force of the fist. To obtain the best grip on the handle for the upward thrust, a cusp was raised, giving the thumb and finger a more secure hold. A preliminary form (19) appears in late Hyksos times; it was a development of the tang, made in a shovel form to insert in a separate handle. The handle is not broken, but was only intended to stick into a socket. The projection at either side was for the fingers to bear upon, in thrusting. This is of about

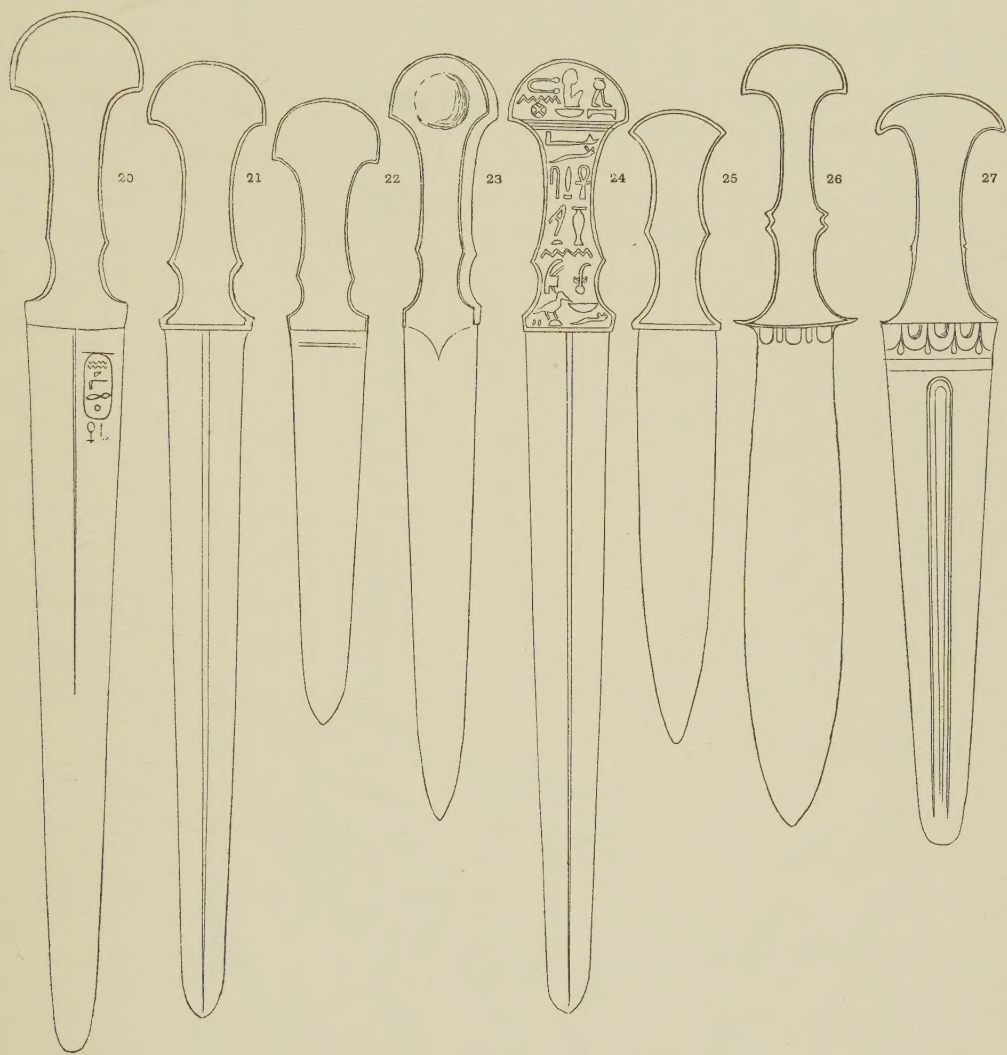


1600 B.C. (*Bethpelet* I, xi). A very fine example of the cusp handle has the name of Apepa II (20). This belongs to Mr. Corble (*J.E.A.* xi, 216). The direction of the cartouche shows that it was regarded point upward, while the name on the plain handle dagger, no. 9, was read with point downward. Another dagger (21) is from the d'Athanas collection, doubtless Theban.

A short dagger (22) has such a short grip that it must have been for a woman's hand. The handle has convex silver plates over the inlay (University College).

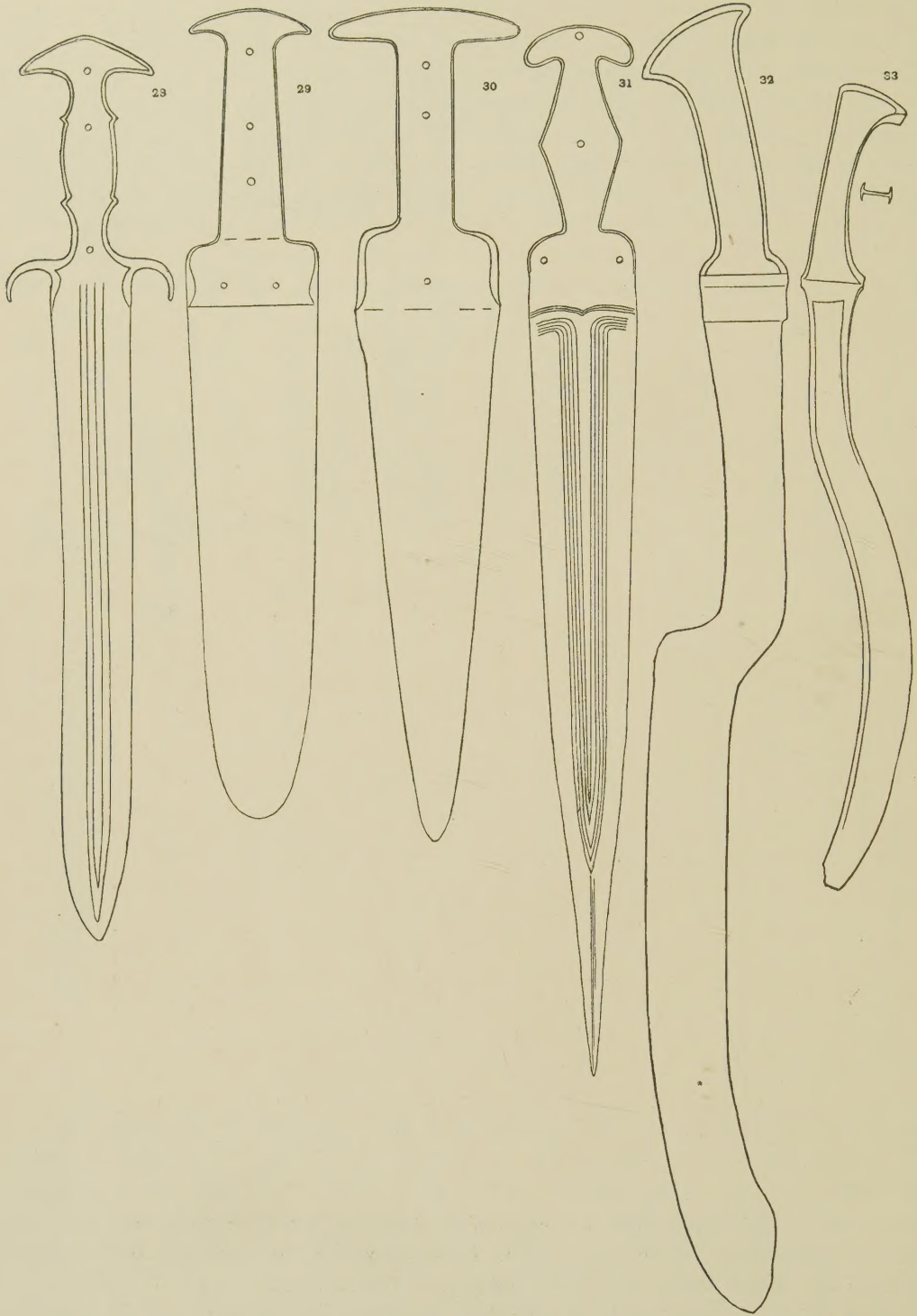
In Leyden Museum is a dagger with a boss upon the pommel (23) (*Catalogue* lxxxii, 90). A similar one (24) is in Darmstadt, inscribed "Anhur of Thinis give him life, health and wealth, praise, and favour, for the royal friend, the follower of his lord Tehuti" (see Berlin catalogue of goldwork, p. 23). The

form of no. 25 seems to have been intended to take two fingers beyond the cusp. It was bought in Egypt (Univ. Coll.). The same proportion is also seen in no. 26, from Egypt (Brit. Mus.). The pattern on it is a form of that on 27 (Turin); it is a festoon pattern with droops between, and seems unknown in Egypt, but occurs in Boeotia about 1300 B.C. (Furtwängler and Loescheke, *Myken. Vasen*, xix). The ribbing along the axis is, however, truly Egyptian, western ribbing being parallel to the edges. The peculiar form with horned



guards (28), and two cusps on each side, has the axial ribbing, but with the wide cross head of the western type. Being from the Woodhouse collection, it is probably Greek, with Egyptian influence (Brit. Mus.).

The wide blades, with cross-head handles, are western. The inlay is scarcely held at the side, but is rivetted on. No. 29 is from Korinth, about 1400 B.C. (Naue, *Vor-römische Schwerter*, v, 3); 30 is from Knossos (*Archaeol.* lix, 84); 31 is from Veii (Montelius, *Prim. Civilis. Ital.* 348), and similar forms are from Norcia (*Mon. Ant.* xxii, 151), Cuma (*Mon. Ant.* xxii, xxvi) and Terni (*Not. Scav.* 1907, 626, 636).

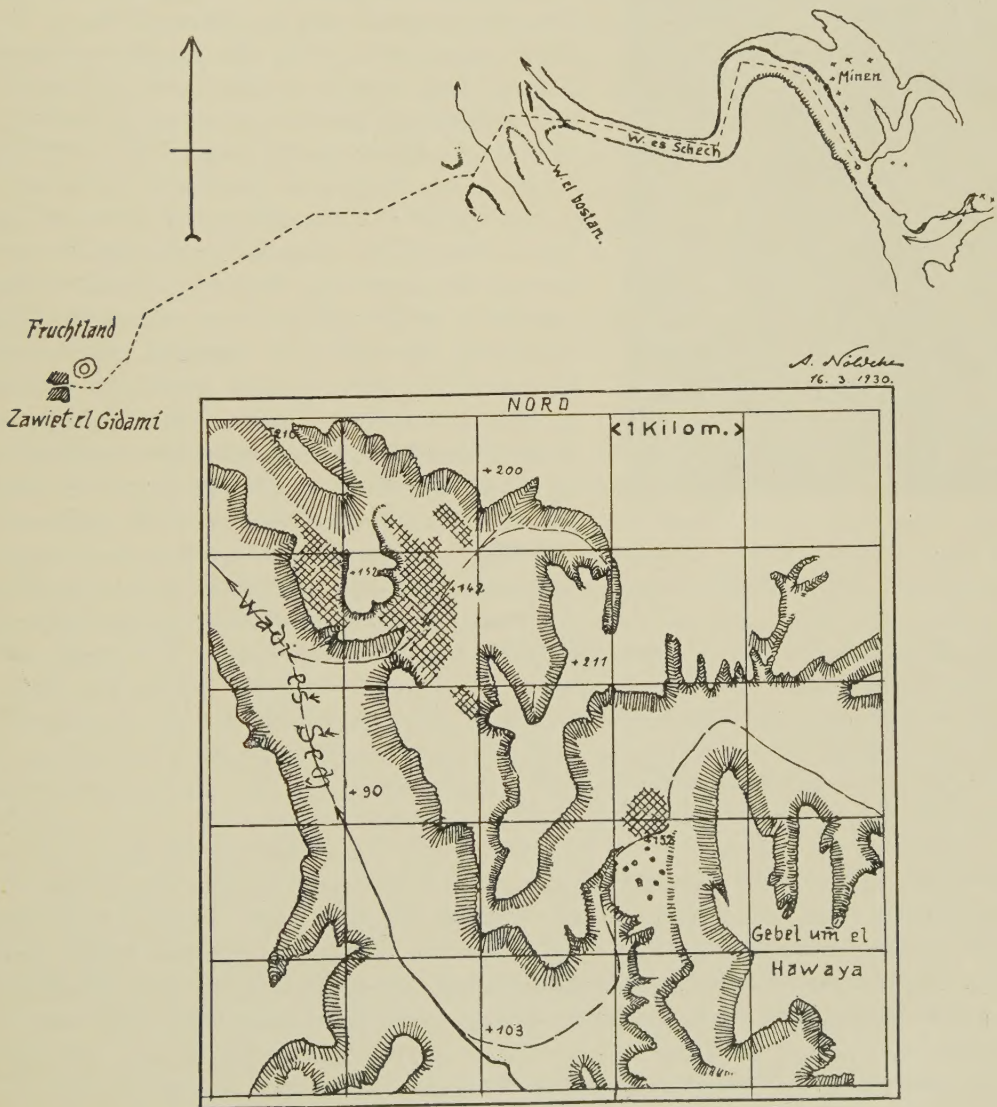


Lastly there is the falchion, or *khepesh*, the "thigh." True to its eastern origin, it has the inlay handle with the name of Hadadnirari of 1300 B.C., from Diarbekir (33), and again (32) in the time of Rameses II from Tell Retabeh, discovered by Prof. Naville (*Goshen*, p. 24). Both are in the British Museum.

FLINDERS PETRIE.

THE FLINT QUARRIES OF WADY SHEYKH.

ONE of the main tasks I had set myself in Egypt was an attempt to find again the flint mines that Seton Karr had discovered in the Wady Sheykh near Maghagha (lat. $28^{\circ} 42'$). Seton Karr published his results in the *Liverpool Annals* for 1892. He found abundant material there, and presented most of the museums of Europe and of the Mediterranean countries with his finds. In collaboration with Brotzen, I have described the material received by the Pre-historic Department of the Berlin Museum in *Prähist. Zeitschrift*, 1927, Parts 3/4. We were then able to date the site to the Campignian period, but only on



typological grounds, as we had no knowledge at that time of its situation and stratigraphy. Before setting out for the Wady Sheykh mines, I visited mining districts in Europe where flint had been produced; I studied material from the Spiennes mines in the Cinquantenaire Museum at Brussels, and, thanks to the kindness of Dr. van Giffen, of Groningen, visited with him the mining district of St. Gertrude near the Belgian frontier by Maestricht. These extensive mines are often of considerable depth. A whole system of openings served for their working, lighting and ventilation. In the interior was a maze of intersecting passages, in which flint was formerly worked. The raw material used to be cut and worked up into tools on the spot, particularly into axes, some of which were also polished, as the finds showed. These flint mines on the Belgo-Dutch frontier are usually considered to be of the Campignian period, but the polished pieces show that they must have continued in use into later times.¹



Fig. 1. Abdullah Bey Lamum,
Omdah of Maghagha.

The problems I hoped to solve by this expedition were as follows:—Firstly, to find the mines again and to place them in the latest maps, with which the Egyptian Desert Service had kindly provided me. (A study of Blankenhorn's geological maps in the Cairo Geological Museum—the originals of which I had seen, thanks to Dr. Hume—had prepared me for not expecting any clues to the age of the mines from the geological formation of the terraces.) Secondly, to ascertain whether it were really a case of a single industry on the site, or whether successive layers of different cultures could be traced at any spot. And finally, I wanted to see if the workmen's living quarters could also be found. As the programme was a big one for the short time available—two days and one night only—and as I am not good at cartography, I was very glad when Dr. Nöldecke and Dr. Langsdorf, two fellow-workers

from Roeder's camp at Hermopolis, offered to accompany me. We could not undertake a longer excursion because of the expense; this little trip alone needed eight camels; and I was only in a position to embark upon it thanks to the support of Dr. Eitingen, of Berlin, and to the generous hospitality of Abdullah Bey Lamum, Omdah of Maghagha (Fig. 1). We started from the Omdah's house, and he provided us with a guide.

Early in the morning of 16 March 1930 we left Abdullah Bey's motor at the ferry, and mounted camels on the other bank, reaching the Wady Sheykh after about four hours' ride. Then we rode to the point where the valley makes a big S-shaped bend, as we meant to climb the terraces at this spot (Fig. 2). We therefore left the camels and the luggage behind, and looked for a place where the rocks receded whence we could best make the ascent.

¹ Bibliography in Ebert's *Reallexikon*, under *Bergbau*.

After a short and difficult climb up crumbling rock we reached the top of the plateau. Before us rose another hill, with a spur of a peculiar shape immediately in front of us, which served us as a landmark (Fig. 3). We soon realised that we had come to the right place, for the mines lay a few yards to our east, in long rows and big stretches, one after the other (Figs. 4 and 5). They were circular in shape, and surrounded by a wall of limestone chippings, their centre filled with light sand. The quarries themselves were flat (Fig. 6), and the workable layer of flint can only have been small. This had already been concluded from an examination of the implements from the Wady Sheykh, as some of them bear traces of flint cortex on both sides, and it was now proved. The mines must have been extremely productive once. In the course of millennia the uppermost limestone layer of the plateau had decomposed with the action of wind and sun, and the ground is covered with many thousands of flint fragments. The first day we contented ourselves with pacing out the site, in order to ascertain its extent and mark it on the map, so that we might make the descent into the valley before dark. Next day we decided to separate. Our guide had told us that he knew another place in the neighbourhood where quarries were also to be found, so the two men started for this place, whilst I remained at the first site. I found a quantity of the well-known Wady Sheykh implements, but realized that Seton Karr had cleared the site very thoroughly, and had left little behind worth taking. This did not trouble me much, as I had come to study the site, not to find new material, and I only wanted specimens to show that we had really been to the right place. Those I found had mostly been broken in manufacture and were, therefore, throw-outs; they tallied exactly in type and technique with those already known. In addition to these implements I picked up a few potsherds between the heaps of throw-outs on the terrace. They were all polished thin by sand and were well baked, so that they rang when struck. In colour they are brownish to reddish. With a solitary exception they had been made on a potter's wheel. The exception is considerably coarser than the rest and its fracture shows a dark, unburnt layer. It appears to have formed part of a plate, whilst the others seem to be fragments of bellied vessels. Part of the narrow neck of a bottle was also found. All the ware is coarse and without ornament. It is unlikely that it belongs to the mines, but this could only be settled, of course, by digging. The pottery appears to be much more recent than the flints, and may, indeed, have been left behind by present-day nomads, such as we met down in the valley. There was no sign of dwelling-places on the plateau; these are probably to be sought in the valley, and not on the heights. It is to be assumed that water would be found at not too great a depth, so that a well could be sunk. Camel-thorns grow at the bottom of the valley; on our return journey we followed the Wady to its entry into the Nile valley, and in the last reach we found a little palm grove with a well.

My companions returned in the afternoon, and they, too, had found what they had sought. They brought back a few fragments of flint implements, which were not much worked, and resembled those already known from the Wady Sheykh; one specimen had been produced by a few strokes cut across its main axis. They too had been unable to detect any variation in culture. They had also found sherds of the same sort of pottery. The mine-fields on the second site are not as extensive as those actually in the Wady Sheykh.



Fig. 2. Ascent of the Plateau.



Fig. 3. Landmark Hill by the Flint Quarries.



Fig. 4. Working Site of Flints.

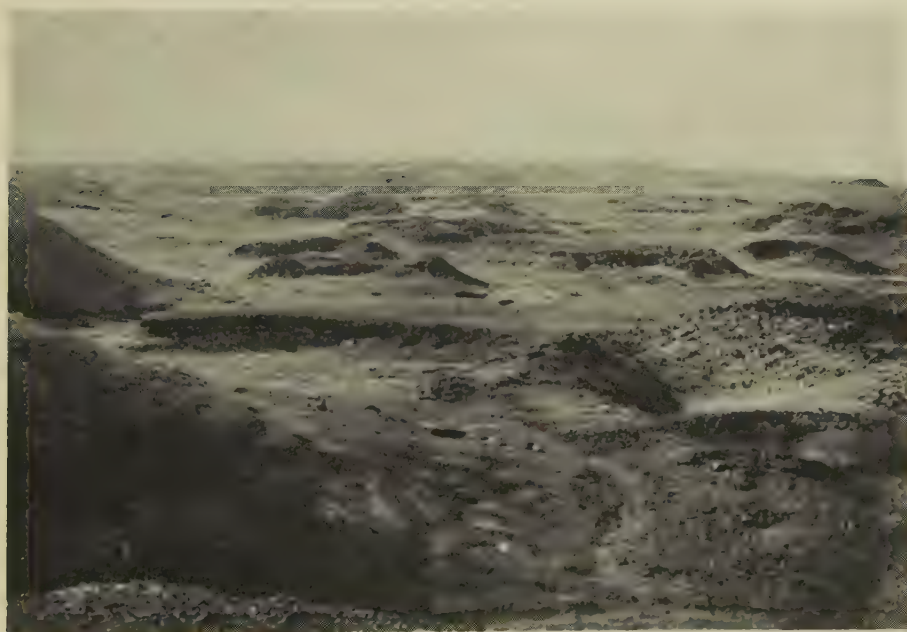


Fig. 5. Working Site of Flints.

With the return of the two men to our camp in the Wady Sheykh, our task was ended, and we could start the return journey to Maghagha; this we reached late at night. We said goodbye to the Wady Sheykh in the hope of returning some day to excavate it systematically, for only in this way can all its problems be solved and our conclusions enlarged; the importance of the site in the development of the cultural history of the Nile valley calls for this to be done.

ELISE BAUMGÄRTEL.



Fig. 6. Site of Flint Quarry.

THE ANIMAL SYMBOLS OF THE EVANGELISTS.

SINCE early Christian times the Evangelists have been often represented in Western art by four symbols that have their origin in the descriptions given in Ezekiel's vision of the four living creatures (i, 10 and x, 14 and 22) combined with that of the four beasts in the Apocalypse of St. John (iv, 7). These symbols usually take the form of a man (later an angel) for St. Matthew, a lion for St. Mark, an ox or a calf for St. Luke, and an eagle for St. John; they are generally winged and nimbed. It is not my intention to discuss the possible influence on Ezekiel's mind of semi-human, semi-animal watchers at Assyro-Babylonian palaces and temples when he was "among the captives . . . in the land of the Chaldaeans by the river Chebar," nor to enter into the various meanings attached to these symbols by theologians from the second century to the Middle Ages. It is interesting to note in this connection an instance of the later influence of an Assyrian motive, namely, that of columns resting on lions and bulls—a motive that was spread by Lombard artists throughout Italy. The link was made by illuminated MSS. In the 6th century the Syrians ornamented Gospel MSS. with arcades, under which they wrote the Canons. In following this practice the monks of Mesopotamia had before their eyes the ruins of Assyrian palaces, and there they found the motive of columns resting upon animals. The oldest MSS. extant are not earlier than the 11th century, but it is evident that a host of earlier ones must have existed, since Carolingian MSS., which are so often inspired by Syriac, already show columns resting upon animals. (*Mâle, L'art religieux du XII^e siècle en France.*)

My theme is a peculiar form of the Evangelistic symbols, namely, human bodies surmounted by animal heads, which sometimes take the place of entirely animal shapes, and to emphasize—in view of the several accepted cases of Egyptian influence on religious art, to which I will return later—the possibility of Egyptian influence in originating this particular and peculiar form.

The symbols of the Evangelists are so familiar that they are often accepted readily without question, so that a few introductory remarks may not be amiss. From the first centuries of the Christian era it was admitted that the four creatures first seen by Ezekiel near the river Chebar and afterwards by St. John round the throne of God, symbolized the four Evangelists. Of the various explanations offered by the early Fathers of the texts dealing with these visions in Ezekiel and Revelation, Jerome's was the one that triumphed in Western theology. His explanation was founded upon the opening verses of the different Gospels: "The first face, that of a man, signifies Matthew, who begins to write, as of a man, the book of the generation of Jesus Christ, the son of David, the son of Abraham; the second, Mark, in which is heard the voice of the lion roaring in the desert, 'Prepare ye the way of the Lord'; the third, that of the calf, prefigures St. Luke the Evangelist, commencing his

history from the priest Zacharias; and the fourth, the Evangelist John, who having taken the wings of an eagle and hastening to higher things, speaks of God."

To symbolize or characterise the Evangelists by the four beasts of Revelation is entirely a theme of Western art, though the motive seems to derive from the East in regard to its form.¹ The application of the symbols is later in art than in theology; the earliest example of the use of the symbols is in the mosaics of the triumphal arch of S. Pudenziana at Rome, of the time of Pope Siricius (384-99), where the representation is based on Revelation iv.



Fig. 1. The symbolic beasts in Coptic art, in dark whirlwinds around.

(Clédât, *Le monastère et la nécropole de Baouît*, pl. XLII.)

Grouped round the mandorla of the Saviour, we meet the living creatures on a panel of the wooden doors of S. Sabina at Rome (6th century); these doors are nowadays ascribed to Syria. This form is obviously based on the visions of Ezekiel, and it is closely related to the famous Ascension miniature in the Gospels of Rabula (a Syriac MS. of the Gospels now in the Laurentian Library at Florence, which was illuminated in the year 586 A.D. by a monk named Rabula in the monastery of Zagba in Northern Mesopotamia). This miniature is regarded as the original of a motive that was repeated countless times in Western art;¹ in it the mandorla is supported by four angels and is carried by a four-winged creature with the four symbolic heads at the

¹ W. Neuss, *Das Buch Ezechiel in Theologie und Kunst bis zum Ende des XII. Jahrhunderts*. Münster i. W. 1912.

junction of the wings, which evidently represents Ezekiel's description of the cherubim.

The four beasts also occur in Coptic art, where they are represented in a similar manner to that in the Gospels of Rabula. In a fresco in the 26th funerary chapel at Bawît, which is supposed to be not later than the 7th century,



Fig. 2.

Fig. 2. St. John in the Sacramentary of Gellone.



Fig. 3.

Fig. 3. The Evangelists as human busts with animal heads in Orosius MS. (Laon 137).
(Zimmermann, *Vorkarolingische Miniaturen*, Portfolio 2, pls. 155 a, 144.)

Christ enthroned is surrounded by an aureole borne on a four-wheeled chariot, and round the aureole are the four winged creatures, of which only the ox has been preserved complete. There is a similar representation of Our Lord in the 17th chapel, but there the mandorla is surrounded by four broad wings, powdered with eyes, with a small symbolic head within each wing surface (Fig. 1). There are further instances at the White Monastery at Sohag, which are supposed to date to the 11th century, and at Esneh.¹

¹ For these and other instances, and for references, see Dalton, *Byzantine Art and Archaeology*, 1911, p. 680.

The symbolic creatures in company with the Evangelists first appear in Byzantine manuscripts in the 11th century, but they are not of frequent occurrence until the 13th, and then—as Kondakoff has pointed out—only in consequence of contact with Western art.¹

As regards the position of the symbols on crosses, book-covers, &c., the man and the eagle are usually uppermost, the former on the (heraldic) right, the latter on the left, whilst the lion and the calf are similarly placed below. In the early examples, however, these relative positions are not constant.

Symbols of the Evangelists in human form with animal heads occur in early sculpture and in the earliest MSS. They were of frequent occurrence, though not the rule, in the later Middle Ages. They are often alluded to as Egyptian-like, or looking like gods from the Egyptian pantheon. Some authors have deplored the irreverence or bad taste shown in this method of representation, and have rejoiced that it was discontinued. In discussing this form in their *Dictionnaire d'archéologie chrétienne et de liturgie*, Cabrol and Leclercq ask whence arose this idea of substituting animal heads for the heads of the Evangelists? Did it arise at Alexandria, whence so many ideas spread to the Christian world? They remark that it is possible but that there is not the faintest clue in this direction. They mention further a Roman custom of making fun of certain public personages by giving them a mask of an animal, probably appropriate to their character, and they wonder if the idea of applying this irreverence to the Evangelists arose in this way.

Figures of the Evangelists with animal heads were once to be seen in the vault of the atrium leading to the Chiesa dei pagani at Aquileia,² dating to the 4th century, or perhaps the 11th.

Sometimes the Evangelists are winged, as at Aquileia, and sometimes they are wingless (Bib. Nat. Paris Lat. 12048, *Sacramentary of Gellone*,³ circa A.D. 780); sometimes they are full-length figures (Fig. 2), and sometimes only busts, recognisable as human by the hands and vestments (Orosius MS. Laon 137, circa A.D. 760 (Fig. 3)).⁴ Sometimes the heads are difficult to identify, and then the occasional presence of the names of the Evangelists is very welcome, as in a 10th-century MS. in the Bodleian Library, "where the head is as much like an eagle as an ox, but 'Luc' is written on the Gospel carried in his hand."⁵

¹ W. Neuss, *Das Buch Ezechiel in Theologie und Kunst bis zum Ende des XII. Jahrhunderts*. Münster i. W. 1912.

² Giandomenico Bertoli, *Le Antichità d'Aquileja*, 1739, pp. 404 and 405; more easily of access in G. Heider, *Mittelalterliche Kunstdenkmale des österreich. Kaiserstaates*, vol. 1, 1858. Article by R. von Eitelberger, *Der Patriarchensitz und die Kanzel zu Grado und das Baptisterium zu Aquileia*, Figs. 25 and 26.

These figures are usually quoted as one of the earliest instances of the animal-headed human form. According to Janitschek (*Geschichte der deutschen Malerei*), historical probability is in favour of their execution after the restoration of the Cathedral in 1031.

³ E. H. Zimmermann, *Vorkarolingische Miniaturen*, Portfolio 2, pl. 154 c. (Symbolic figure of St. Luke with the head of an ox.) Fig. 2 in this article is from pl. 155 a and shows St. John, with an eagle's head and wings.

⁴ E. H. Zimmermann, *op. cit.* Portfolio 2, pl. 144. also Ed. Fleury, *Manuscripts à Miniatures de la Bibliothèque de Laon*, 1863, pp. 11–15, pl. 2. This book, the *liber Orosii presbyteri ad Augustinum episcopum historiarum contra accusatores Christianorum*, was composed in the 4th century to refute the accusations made by the last heathens, who maintained that Christianity was the cause of all the evils from which the Empire had just been suffering.

⁵ L. Twining, *Symbols and Emblems of Christian and Medieval Art*, 1885, pl. 45, No. 15, p. 102.

In mentioning this type, Martigny (*Dict. des Antiq. chrét.*, p. 297) characterises it as differing entirely from known types; it is, however, the only one to be found on pre-Norman carved stones in England. It occurs on cross-shafts at Halton,¹ Lancashire, and Ilkley,² Yorkshire; on a cross at Sandbach,³ Cheshire, and on a slab that was found buried beneath the chancel in Wirksworth Church,⁴ Derbyshire (Fig. 4). Of these, the Wirksworth slab is of peculiar interest, as there is a clue to its date. On it the busts of the Evangelists occupy the angles of a cross, in the centre of which is the Lamb. The date of the carving cannot, therefore, be much later than the year 692, in which year the



Fig. 4. The Evangelistic symbols on the slab in Wirksworth Church.

Quinisext Council at Constantinople decreed that the actual figure of the Saviour was to be used instead of the symbolic Lamb.

With these examples Romilly Allen includes two cross-slabs that were found at Kirriemuir and Inchbrayock in Forfarshire,⁵ so they should also be mentioned here, though they are not so convincing, to my mind, as the others. On the Kirriemuir slab the background of the cross is divided into four panels, containing on the left and right of the head of the cross two symbols of Evangelists. These two are treated in the same way as on the crosses at Ilkley and

¹ J. Romilly Allen, *Pre-Norman Crosses at Halton and Heysham in Lancashire*, in *Journal Brit. Archaeol. Assoc.* vol. 42, 1886.

² J. Romilly Allen, *The Crosses at Ilkley*, in above *Journal*, vol. 40, 1884.

³ J. Romilly Allen, *Early Christian Symbolism in Great Britain and Ireland*, 1887, p. 155, Fig. 40.

⁴ J. Charles Cox, *Notes on the Parish Church of Wirksworth* (revised edition) 1916, and S. P. C. K. *Notes on Famous Churches and Abbeys: St. Mary's Church, Wirksworth*.

⁵ J. Romilly Allen, *Early Christian Symbolism*, p. 268, note 1.



Fig. 5. 15th-century cover of the Golden Ada Codex, Municipal Library, Trèves.

(From Egid Beitz, *The Holy City of Trèves*. Augsburg: Dr. Benno Filser Verlag.)

Halton, the bodies being human, whilst the heads are those of the symbolic creatures. On the left and right of the shaft are a pair of ecclesiastics or saints holding books.¹ The figures of the Evangelists so-called are facing each other in the usual way, and they have human feet showing below a short skirt, but they do not carry a book in a human hand, and the heads, which are not

¹ J. Romilly Allen, *Early Christian Monuments of Scotland* III, p. 227.

nimbed, are impossible to identify.¹ The slab found at Inchbrayock² is incomplete, with only the two figures on the right and left of the head of the cross remaining; like the Kirriemuir figures they have winged human bodies with symbolic heads, but both face the same way, and one has an unmistakable bird's head.

The examples given by Cahier³ are as follows: on a stoup; in an evangelary from the Abbey of St. Croix (founded by St. Radegund), now in the library of Poitiers (No. 174); on a wooden writing-desk said to have belonged to St. Radegund; and on an oliphant at Metz, which may be of the 11th century. In the High Middle Ages the figures of the Evangelists often showed animal heads, as in a rose window at Strasburg.⁴

The four following instances may be quoted because of their beauty and interest, and also because they illustrate the range in time of this mode of representation. Firstly, a processional cross in the Schnuetgen Collection of Christian Antiquities in the Kunstgewerbemuseum at Cologne (No. H. 584); this was from the workshop of Roger of Helmershausen who wrote, under the monastic name of Theophilus, his famous *Diversarum artium schedula* about the year 1100. On this the busts are accompanied by a couple of words from the beginning of their respective Gospels to indicate their identity (*e.g.* *In principe* for the eagle-headed bust). Secondly, a large miniature facing the second Gospel in Hereford Cathedral MS. O. 1. viii, which is of the 12th century. In this miniature St. Mark is shown as a winged man with a lion's head, seated, and engaged in writing his Gospel.⁵ Thirdly, the magnificent full-page B of the Windmill Psalter (Morgan MS. 102), which is late 13th-century; it contains roundels with animal-headed Evangelists, who are seated, clothed and nimbed, and have delicately drawn human hands and feet.⁶ And fourthly, the 15th-century cover of the Golden Ada Codex in the Municipal Library at Trèves (Fig. 5)⁷ where the shape of the panels called for full-length figures.

In emphasizing the influence of illuminated manuscripts on 12th-century sculpture in France, Mâle⁸ describes and illustrates a capital at Moissac with representations of the Evangelists, which he states are self-revealing with regard to their origin. They are in the form of "monsters" with animal heads and human bodies, just as in many manuscripts of Beatus.⁹ A motive¹⁰ so strange and so isolated in 12th-century art in France clearly proves, he continues, that the artist was inspired by one of these manuscripts. Mâle further remarks on the strange and mysterious character of the book, which takes us beyond Beatus

¹ Stuart, *Sculptured Stones of Scotland*, 1856, vol. 1, pl. XLIII.

² *Ibid.*, vol. 2, pl. II.

³ Cahier et Martin, *Nouv. Mélanges archéol.*, vol. 2, p. 108 ff.

⁴ Cahier, *Caractéristiques des Saints*, p. 393.

⁵ Burlington Fine Arts Club, *Exhibition of Illuminated Manuscripts*, Illus. Cat., pl. 24, 1908.

⁶ *Ibid.*, pl. 44, and E. G. Millar, *English Illuminated Manuscripts from the Xth to the XIIIth centuries*, 1926.

⁷ From *The Holy City of Trèves*, translated from the German of Egid Beitz by L. B. Ellis. (Augsburg: Dr. Benno Filser Verlag.)

⁸ E. Mâle, *L'art religieux du XII^e siècle en France*, p. 9.

⁹ A commentary on the Apocalypse, composed in Spain by Beatus, abbot of Liébana, in 784. His book was adopted by the Spanish Church and copied from century to century. Its admirable miniatures were reproduced from the 10th century to the 13th. No existing copy is older than the 10th century.

¹⁰ This motive occurs in MS. Nouv. acq. lat. 2290 f. 56 v and f. 71 v and in the Apocalypse published by Bachelin, *Descript. d'un manusc. de l'Apocalypse provenant de la Bibliothèque d'Astorga*.

himself to the Christian East of the first centuries; Beatus borrowed largely from the ancient commentators of the Apocalypse, and it is possible that his miniaturists copied the illuminations of a manuscript from Egypt or Syria.

Forty years ago Janitschek¹ traced the animal-headed Evangelists of the Sacramentary of Gellone to Syrian fancy, and Zimmermann² considers that there is support for this belief, though it cannot be proved, as no Syriac manuscripts with these representations have come down to us. Baumstark³ has drawn attention to the influence of Alexandria on Western liturgy, and has further pointed out in support of this tenet that only in the Egyptian Church were the four-and-twenty Elders and the symbols of the Evangelists worshipped as heavenly beings with a real existence.

So much then for the occurrence of the motive. For a possible explanation I would suggest the direct influence of an ancient Egyptian theme, namely, the Four Children of Horus, four gods who were always present at the Judgement before Osiris. Three of them, it will be remembered, had animal heads, only one (Amset) being completely human in form; moreover, the Evangelistic figures with human bodies surmounted by the heads of the symbolic creatures have two heads in common with these Egyptian deities, namely, that of an eagle and that of a man. The animal heads of these beings were probably due to Asiatic influence, as they are not known in the Middle Kingdom.

In support of this possible explanation, I may recall a suggestion of Coptic influence deriving from pagan Egypt to account for the Osiris-like position of a sceptre held over each shoulder by the enamelled figure beneath the crystal in the Alfred Jewel;⁴ furthermore, I may dwell for a moment on the continued presence of Syrian merchants and craftsmen in the West even after the fall of the Roman Empire, remembering that the term "Syrian" was often used as a general expression and also included Egyptians. "French scholarship has shown with certainty that in VI-VIII [centuries] there existed strong and direct relations between France and the East. Merovingian scribes, and first and foremost Gregory of Tours, speak many times, under the common name of Syrians, of Oriental merchants and tradesfolk as established in Frankish towns, and if we study the epitaphs and votive tablets of the period, their witness goes in the same direction."⁵ In trying to account for the excellence of the sculpture on the high crosses of Ruthwell and Bewcastle so early as the 7th century, Professor Baldwin Brown⁶ conjectured the influence of imported ivory carvings, and even the actual presence of Greco-Oriental carvers, "though any explanation must be a forced one." Brøndsted goes even farther and assumes the presence in the North of England of a colony of Oriental artists in the latter part of the 7th century, to account for the introduction of the Syrian vine motive. [These motives were already on the Moselle in the 1st century, thence brought by the Anglians. Ed.] That a cross like that at Otley, in spite of its English limestone, was made by an Oriental, is an absolutely necessary supposition.⁷ [Its duplicate is in Poland, and it came over by Norse migration. Ed.]

¹ *Die Trierer Adahandschrift*, p. 69, note 3.

² *Op. cit.*, letterpress vol., p. 90.

³ *Vorbyzantinische Kulturzentren des christlichen Morgenlandes*, p. 450, in *Hochland III*, Part 4, 1906.

⁴ O. M. Dalton, in *Proc. Soc. Antiq.* XX, p. 71 ff.

⁵ Brøndsted, *Early English Ornament*, 1924, p. 307.

⁶ *The Arts in Early England*, vol. V, pp. 286 & 311.

⁷ Brøndsted, *op. cit.*, p. 35.

In view, therefore, of all the evidence and surmises to which I have referred, it is, perhaps, not too fanciful to suggest that familiarity with an Egyptian motive and with the religious ideas of ancient Egypt may have been the origin of the peculiar manner of representing the Evangelists in human form, surmounted by the symbolic heads, instead of representing them in the more usual way by their symbolic creatures.

A brief review of some of the accepted cases of Egyptian influence on religious art may be of interest here. *St. Michael weighing the souls of the dead in a balance* is the most important figure in medieval scenes of the Last Judgement. The position of St. Michael is, indeed, one of the most curious phenomena of medieval hagiology, for his importance in theology and art is quite out of proportion to his mention in the Bible (in the books of Daniel, Jude, and Revelation). The weighing of souls is not a scriptural subject, though the metaphor of the balance is used in Daniel v, 27, "Thou art weighed in the balances and found wanting." The direct origin of weighing the soul in the balance at the Last Judgement is to be found in the Judgement before Osiris: Christian art received this theme from Egypt. The Egyptian Church gave Michael an exceptionally high place both in liturgy and art. He was associated with the souls of the dead and with their fate, either as their escort in place of the Greek god Hermes, or as the holder of the balance at the Judgement as the successor of the ancient Egyptian god Thoth, who is rendered as Hermes by the Greeks. The first conception finds expression in Greek grave inscriptions, the second in countless Coptic pictures.¹ In medieval scenes of the Last Judgement, the place of the old Egyptian monster who awaits the verdict with Oriental calm is taken by the devil, who assumes a more active part in the proceedings by attempting to grab the soul and tip the scale.

The subject known as *Christ trampling upon the asp and the basilisk* is a reference to Psalm xci, 14 (= Vulgate xc, where "asp and basilisk" are used for "lion and adder"). The scene is represented for the first time in the Christian catacombs at Alexandria, and it originated, according to Mâle,² in the Egyptian theme of Horus trampling upon crocodiles. Alexandrian ivories reproduced this subject very faithfully, and it spread to the West by their means. It occurs upon the Ruthwell Cross, together with a representation of the hermit saints, Antony and Paul, breaking bread in the desert, itself an Egyptian subject.

The Harrowing of Hell is one of the most dramatic themes in religious art. There are several passages in the Bible that have been interpreted as references to Christ's Descent into Hell to deliver the righteous Fathers, and this act

¹ Baumstark, *op. cit.*, p. 451, who adds: It is obviously the result of Alexandrian influence again, that Rome, who had nothing to do with the development of pictures of angels or of their cult, suddenly acquired a church of St. Michael, of which the dedication feast on September 29th spread throughout the entire West; that visions of the "prince of the heavenly hosts" came into vogue in Italy; that a late tomb-slab in the Catacomb of Callixtus exhibits the initial letters of the names of the archangels—M. G. R.—as a kind of magical protection for the dead; that in the offertory of the Roman Mass for the dead the invocation of Michael as Lord of the dead agrees almost word for word with an Alexandrian tomb inscription: *Sed signifer sanctus Michael repraesentet eas in lucem sanctam*. The liturgy of the Alexandrian mass spread beyond Egypt, certainly to Palestine, and perhaps as far as South Italy.

² Mâle, *L'art religieux du XIII^e siècle en France*.

of mercy was taught by writers of the second century, though, as is so often the case in themes of religious art, the details of the episode are derived from an Apocryphal Book. Strzygowski has suggested that an Egyptian romance that was popular in Roman Egypt influenced the representation of this subject in East Christian art, for in the Anastasis, Christ is sometimes shown driving His long staff into the eye of Hades, who lies bound and prostrate before Him. This feature seems to have been taken from the romance of Setne Khamuas, for in one of the halls of Amenti, Setne sees the rich man with the bolt of the door of the hall fixed through his right eye. It is possible indeed that the motive may derive from the fight between Horus and Set.

St. George and the Dragon. And finally, the type of equestrian saint, of which St. George is the most conspicuous example, appears to have spread from Egypt, and to have typified the triumph of faith over infidelity.

L. B. ELLIS.

A POTTERY INDUSTRY IN CYPRUS.

THERE is only one place in the island of Cyprus where red clay pottery is made by hand. It is Korno, a small village about nineteen miles from Nicosia. At other centres, such as Nicosia—the capital,—Lapithos, and Famagusta, white clay is used, and it is turned on the potter's wheel. In Egypt, it is more usual to find women engaged in the hand-made industry, while men confine their attentions to the wheel, and the same practice holds good in Cyprus.

Women may be seen at work daily, in the houses or courtyards at Korno. The red clay, which is found locally, is spread to dry outside in the sun. Then it is pounded and mixed with water ready for use. The primitive turn-table consists of two square pieces of stone, the upper one being revolved by means of a judicious kick from the worker's right foot. A round slab of pottery is fixed to the upper stone by dabs of clay. A lump of clay, roughly eight by three inches in diameter, is centred on the pottery base (Fig. 1), and the table is turned, while the worker's practised fingers evolve the lower half of a jug.

From this point onwards the jug is gradually built up by adding clay. This is rolled into a long twist in the hand and moulded to the circumference, the pot being widened or drawn in as required (Fig. 2). When the right height is reached, string is wound round the lower portion to prevent its collapse (Fig. 3); then the neck is added and finished by hand (Fig. 4). The whole surface is scraped with a split bamboo and smoothed over with a wet finger. The diaper ornament is applied by a small roller with bamboo handle.

The jug is then removed on its own pottery base and set to dry in the shade for two days. The handles are added when the pot is leather-hard, and the string is taken off and the base rounded. The jug is then ready to be fired.

The kiln is a beehive-shaped affair, made of mud with a hole at the top, and standing some six or seven feet high. Details as to firing were not obtainable, but the process would seem to be somewhat as follows:—

The pots are packed into the upper part of the kiln, the entrance of which is closed with potsherds; the fire of light brushwood (called *throumbia*—lumpy stuff) is then lighted beneath. The temperature is regulated by the draught, controlled by blocking the hole at the top of the kiln; some of the pottery is often blackened in firing, due to this primitive method of ventilation. The pottery is fired for some twenty-four hours, after which it is left in the kiln to cool for ten days.

The shapes at Korno are few and rather conservative. These are:—

- (a) Shallow bowl, flat bottomed, straight sided.
- (b) Spouted hemispherical bowl, with hood on spouted side, two vertical handles and rim at back.



Fig. 1. Stage 1. Clay being centred on wheel.



Fig. 2. Stage 2. Jug taking shape. Fresh twist of clay in potter's hand.



Fig. 3. Stage 3. Ready for the string.



Fig. 4. Stage 4. Neck nearly finished, string in position. Note kiln in the background, piles of brushwood, and the spouted bowl on the left of the picture.

- (c) Crater, with two handles.
- (d) Jug, round bottomed, with lip and handle from shoulder to rim. Diaper decoration round the shoulder.
- (e) Small *amphora*, round bottomed, with two small lug handles.
- (f) Large *pithos*, round bottomed with rim, and diaper or raised decoration round the shoulder. It is interesting to note that this type is no longer made in the large sizes that were usual formerly—the art having been lost in the last hundred years.

Various forms of fantastic and multiple pots may be seen, which bear a striking resemblance to the early and middle Bronze Age shapes.

The wares, when finished, are packed in grass, loaded on mule-carts, and driven to the various markets, where the jugs find a ready sale at the absurd price of two piastres (not quite threepence) apiece, and the large *pithoi* are sold at three shillings.

Though the potter's wheel has been in use in Cyprus since the dawn of the Iron Age three thousand years ago, the primitive turn-table, worked by women, still prevails at Korno. Jugs and jars, made in this isolated village, form the common ware of the country and are used by every housewife to carry water and store food.

J. DU PLAT TAYLOR.

OLGA TUFNELL.

JOURNALS.

Palestine Exploration Fund. Quarterly Statement, Oct. 1930.

CROWFOOT, J. W.—*Teleilat Ghussul*. A group of shallow little mounds three miles north of the Dead Sea. The period is late Neolithic: there are several houses of stones and mud brick. Some bricks are hemispherical, or circular with one flat side and one curved, 7 inches diameter and 5 high: these seem like Babylonian plano-convex bricks. The usual bricks are hand made, not moulded, $10.6 \times 8 \times 4.7$ inches or less. The houses are regular, the largest 49×20 feet. The period is that of site A at Tell Fara, having the same fan scrapers and many usual flint forms, saddle querns, mortars, mace-heads, polished axe heads, and little conical pots. Pots have red bands, or are incised. The whole place had been burnt.

Beth Shamash.—This summarises what has been already reported here.

Megiddo.—The whole area of $13\frac{1}{2}$ acres is now being worked over. Stratum I is dated to 350 B.C. Strata II and III belong to the Israelite monarchy, and stratum IV is being opened, and the N.E. gate of the city is found, one course of well dressed ashlar.

HAMILTON, R. W.—*Two churches at Gaza, described by Choricus of Gaza*. Ten pages of flowing description of the great churches, sufficient to form a plan.

PHYTHIAN-ADAMS, W. J.—*The Mount of God*. This continues a paper already noticed, see p. 95. The Merneptah date of the Exodus is stated to rest entirely on the place-name Rameses. This is not at all the case; the total absence of reference to Egyptian occupation in the book of Judges, and the length of the priestly genealogies, both show that the Exodus could not have been much earlier. The route here stated across the wilderness to Ezion Geber and then down into Midian does not agree with that described in Exodus, as we have already noted. It is quite outside the facts to assert that Moses could not have avoided Egyptians in the Sinai peninsula; the Egyptians only went rarely to the mines and they are two days' journey from the Wady Firan—Paran. If Mr. Phythian-Adams' point of view is accepted, we must conclude that the account in Exodus was written up long after, to fit the wrong locality. The theory that Midian was the site of Sinai is contradicted by Ex. xviii, 1-12. Jethro has a journey from Midian to reach Sinai, and Moses has to inform him of what happened in Sinai.

Société Égyptologique de Leningrad. 4.

CHOLPO, N.—*Le roi Amenî*. This name of a king in the well-known prophecy, is associated with a name Māo-kheru, which Prof. Struve links with the name

of Amenemhat IV, but it also appears as the golden Horus name of Amenemhat II. There is no proposal here of a sense which seems the most likely politically, namely that the discourse was a political wail over decadence in the end of the xith dynasty, in the interest of the vizier Amenemhat, when he saw his way to the throne, and wished to influence popular support. To name him in full would be too pointed, but the common abbreviation could be used without offence.

MATTHIEU, M.—*Quelques remarques stylistiques sur la littérature du Moyen Empire*. This notes in detail eight analogous sentences in "Sanehat" and the "Shipwreck." The conclusion is that "Sanehat" was so popular a tale that it influenced the composition,—or the copying,—of the "Shipwreck."

STRUVE, V.—*Hymne rituel au musée de l'Ermitage*. This consists of five or six lines on each side of an ostrakon of the xxth dynasty. It comprises two hymns to Ra, probably used at a festival. Some other papers on prayers to Isis, a Coptic paper, and lists of the Society are in Russian.

No. 5. STRUVE, V.—*Le roi Ameni*. This repels the proposed identification with Amenemhat II.

CHOLPO, N.—Remarks on the previous paper.

PIOTROVSKI, B.—*Deux enseignes prédynastiques*. This paper points out that Evans' quotation of a fish standard, from *Naqada* lxvi, 4, is not valid as the sign is partly effaced.

PIOTROVSKI, B. and SNEGUIREFF, T.—*Objets prédynastiques du musée de l'Ermitage*. With 2 plates. This describes nine slate palettes, one in the form of a lion, another is a boat with a network with three losenge openings, rising from the deck: apparently representing the net thrown over a boat load of straw to hold it down. There are six black-topped vases of good period, and two plain red pots. Of white-lined ware is a dish and cup. An alabaster and a breccia vase are of the iind dynasty. A cylinder jar with lattice lines, and two ship vases, are usual. But two Gerzean painted vases, one with two aloes, the other with eight large spirals on it, are uncommon.

MATTHIEU, M.—*Ostrakon 1125, musée de l'Ermitage*. This is of nine lines. It seems to praise a youth,—probably a king by the uraeus on the hieroglyph; and describes him as worshipping and praising Ra. This is probably an example of court poetry, written by Amen-nekhtu son of Apuy.

DONITCH, S.—*Funeral cones of the Odessa Museum*. These are of Min-mes, Userhat (*Season* 86), and Mentnemhat, which differs from that in *Season* 85 by having a wife Nesikhonsu instead of Uza-renset.

Nature, 21 June 1930.

KEITH, A.—*Recent discoveries of Fossil Man*. This includes the account of the Palestine men. Both the Galilee skull and that from Shukba are of Neanderthal type. They were both associated with Mousterian flint work. The cave at Carmel contains work of all periods back to the Mousterian. The people of Aurignacian age were much like the North African of Capsian age; both had a habit of taking out one of the front teeth.

The Neanderthal Phase of Man. By Aleš HRDLÍČKA. 8^{vo}. 29 pp. 4 plates. (Smithsonian Report 1928.)

This is a valuable collection of all the data for judging the case. The question proposed is, Was Neanderthal man assimilated or extinguished? It is generally accepted that his work was that known as Mousterian, and that he occupied all habitable Europe, and nearer fringes of Africa and Asia. A diagram is given of 28 species of animals occurring from pre-Chellean to Solutrean times; also diagrams of the glaciation estimates by different authors. The Chellean is taken back to 200,000 years, and the pre-Chellean to almost as long an age before. The general culture of *Neanderthalensis* is shown to have been much the same as that of earlier and later man. The conclusion is a strong argument that it passed on into the present type.

Akad. d. Wissensch. Wien, phil.-hist. Klasse. 1930 V—XIII.

JUNKER, H.—*Grabung der vorgeschichtlichen Siedlung Merimde-Benisalâme.* This preliminary report contains some important links with Palestine. The work was on the western edge of the Delta, opposite to Tell Yehudiyeh. Among the objects were pottery spoons like those at Fara, site D¹ about S.D. 35; pear mace heads like those of site A, Fara, about S.D. 50; a stone conoid axe like one of site A about S.D. 50; a straw-lined granary pit like those found in the Fayum. These connections show that the Delta—Palestine civilisation was wide-spread, and therefore may well be earlier than the similar forms found in Europe.

Syria. X, part 1.

MONTET, P.—*Quelques objets provenant de Byblos.* This first describes the two scarabs of the prince Antn, belonging to Prof. Newberry; adding that on a relief at Byblos there is a cartouche which can only be that of Neferhetep I, with titles of a "prince of Byblos Antn born of the prince Riin." The material of these scarabs has not been stated; but it is announced that all scarabs from the Byblos tombs are of amethyst, while those from the temple deposits are of other stones. There follow inconclusive remarks about a fragment of alabaster with name of Dadkara.

ALBANESE, L.—*Note sur Ras Shamra.* This site 7 miles north of Latakia contains various tombs; one stone-built chamber, 7 × 10 feet, is planned, having a pointed ridge roof. It contained Cypriote pottery of about 1300 B.C. See further discoveries below, from vol. X, part 4.

Syria. X, part 4.

SCHAEFFER, F. A.—*Fouilles de Minet-el-Beida et de Ras Shamra.* On the Syrian coast, opposite to the north-east corner of Cyprus, a little harbour sheltered an ancient site, perhaps the Greek Heracleia. At about a mile inland lies a hill city, now Ras Shamra. On the bay was found a necropolis of rock tombs, containing Cypriote and Mykenaeen vases; also near by were neolithic polished axes, and Roman remains, so that there is a long continuity of occupation. A group of bronze figures, some inlaid with gold or silver, showed native work under Egyptian influence, the crowned falcon along with Reshef. Other

tombs of fine masonry were found; in one lay an ivory box lid bearing a relief of a seated goddess with Cretan skirts, between two rampant goats, and holding three ears of corn in each hand. Leaving the bay, excavation on the hill disclosed remains of a "palace" containing cuneiform tablets, of a type of writing not yet understood. Many bronze adzes and hoes, also inscribed, were found, with swords, and daggers having the handle inlaid. The latter are of the Persian and Assyrian type. Tiglath-Pileser appears to have destroyed the place about 1110 B.C.

M. Virolleaud adds notes on the tablets. Those in ordinary Accadian are vocabularies, syllabaries and lists of gods, also two letters addressed to the Aki-hinni, king of the place. The name is Mitannian.

SEYRIG, H.—*La Triade Héliopolitane et les temples de Baalbek*. The conclusion, largely drawn from the little leaden figures, is that Hadad—Jupiter, Baal—Helios, and the wine god—Mercury Bacchus, were venerated.

HROZNY, F.—A summary of a paper by Prof. Hrozny is given, which is of great importance. This is on an inscription from Boghaz-Keui, by Anittas king of Kussara about 2000 B.C., one of the oldest documents in an Indo-European language. It shows the condition of Asia Minor soon after the European advance. There was a group of small states striving for power. Pitkhanas father of Anittas had seized Nêsas (Nyssa in N.W. Cappadocia, near the salt lake Tatta), and Anittas made it his capital. Pijustis king of the Hatti was conquered, also the king of Zalpuvas, and Anittas took Salativara, all probably in western Cappadocia. The name Hittite does not belong to Indo-European invaders, but to an earlier people of Asia Minor, living in the bend of the Halys. It is due to the great kings of Kussara who took possession of the old kings of the Hatti. The primitive name of the Hittites was really the Nesites of Nesas.

Syria. XI, part 1.

DUNAND, M.—*Nouvelle inscription découverte à Byblos*. A slab of limestone, re-used a few centuries ago for a cistern, has on it ten lines of inscription, partly broken at the top. The signs, of which 119 remain, are largely copies of Egyptian hieroglyphs clumsily formed, but without much hieratic or cursive influence. Obviously they have important bearing on the alphabetic question. The number of forms distinguished is 38, but there may have been a few more in use: in this quantity it resembles the Karian and Spanish alphabets. By part of the last line being blank, it obviously reads from right to left; as there are no reversals of signs, the lines all read the same way. Yet of the unsymmetric Egyptian signs five read from left to right, and two from right to left, according to Egyptian rules. Half the signs form repeating groups, and there is a group of 9 signs repeated, and another repetition of 6 signs. Between the repetitions are usually only two or three other signs, so nearly the whole is divided into groups. With such a mass of repetition there is good ground for conjecture.

BOISSIER, A.—*Cylindre Syro-Égyptien*. This cylinder is inscribed in cuneiform with adoration by Eskaluti. This king is standing, crowned with disc and horns, but the photograph of the cast is indistinct. He is before a god, who stands wearing the head-dress of Khnumu (with feathers and ram's horns), in the left

hand a papyrus stem, in the right a long-handled khepesh. Between the figures is a palm with leafage stem. From the style this is referred to the xvth dynasty, so it must represent a Hyksos king, otherwise only known by his Ra name.

DUPONT-SOMMER, A.—*Les fouilles de Ramet-el-Khalil*. This stone enclosure, two miles north of Hebron, is well known. When visited (from Tell Hesi) in 1891, it was noted that the main walls were of large blocks, dressed with long strokes, while they were lined with a wall face of blocks dressed by comb-pick. After being untouchable for ages, as being *wakf* property, at last the German Society has been allowed to examine the place. It is now found that there are five periods of construction. The middle period is that of a church of Constantine: it is doubtless for that construction that the stone of Domna daughter of Demetrius was re-used (*Tell el Hesi*, 60), and the old lintel and door sill were used as building blocks. The previous use was as the "market of Hadrian" or "of the Terebinth," named in texts; before that, the main walls are attributed to Herod. The coins found are of Trajan, onwards to an abundance of the Constantine family. It is supposed that the basilica was destroyed by the Persians in 614, and a lesser church was put together about 630 by the Patriarch Modestus. Lastly there was Arab work and coinage. Later work showed that a large pool had been made in Arab times; also that there were traces of pre-Herodian occupation, attributed to the first Iron Age, and to the north of the enclosure were pieces of pottery of early Bronze Age, found at 13 feet deep. It is supposed therefore that this was a sanctuary, not only from the time of Abraham, but of Canaanite age. The present building, however, is stated to be Herodian.

NOTES AND NEWS.

A SAD blow has fallen on official Egyptology in the sudden death of Dr. HALL. His activity in reorganizing the great collection in his charge, his geniality in meeting requests for information and the use of specimens, and his energy in writing for public guidance, have greatly increased the utility of the public property which he managed. Happily he had passed on his spirit of helpfulness to his staff, who have secured the friendship of all who work on oriental subjects. Unhappily neither the space nor the Treasury enable them to carry out the needed expansion of the Department.

The British School of Egyptian Archaeology will be at work for the season at Tell Ajjūl, near Gaza. In addition to the staff named in our last number there is the help of Mr. Royds, with a wide experience in Iraq, which may assist in all native official matters. The staff is double of that hitherto engaged, and sufficient scope and supplies must be found for their activity. So many contributions are in arrears for 1930, that the excavations may be seriously hampered if these are not forthcoming. It is also asked that special donations be made, either towards the scholarships for students, or for the actual digging.

The importance of Tell Ajjūl is due to the site having been occupied during the time from the Hyksos back to the Copper Age, a period for which we have not any stratified deposits yet published. Unfortunately the prevalence of serious malaria has compelled us to postpone work until the heavy rains come, and therefore the High Commissioner has graciously permitted us to resume our previous work on Tell Fara, until we can assemble at Ajjūl. The object of the present excavation at Fara is the remainder of the deep cemetery of the xxth dynasty, and the search for the temple site is also in progress.

The abandonment of the large site of Tell Ajjūl at about the xiith dynasty, 2400 B.C., perhaps indicates the removal of the population, to found the city of Gaza, at a sufficient distance from the malarious valley. This is like the removal of Italian populations from the ancient Greek cities of the coast, to the hill cities above the plain, in South Italy.

The activities of the coming season, January–May, at Tell Ajjūl will depend on the amount of support which we receive during these months. A site of such importance should be worked at full strength without hindrance; we have the increased staff for this, and are not short of labour.

We earnestly hope that every reader of *Ancient Egypt* will send a donation large or small addressed to Lady Petrie, University College, Gower Street, London W.C. 1 (Barclay & Co., not negotiable). All who give a donation of two guineas, or more, should state whether they desire the volume when published, or prefer it all to be used in the excavation.